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THE TEACHER OF MUSIC.

To give lessons is to give one's self. It is nothing less than that. Everyone who possesses money can give it away if he wants; but not one man in twenty can give himself. That is why we have so many indifferent teachers in the musical profession. By dint of the most diligent application they have accumulated a vast amount of knowledge; and having accumulated it, they imagine it is quite a simple affair to make other people share it. It seems such an elementary act to tell someone else what you know yourself.

But teaching is not telling; it is instruction and something else as well. With it must go infinite tact, patience, understanding of human nature and personal inspiration. In a word, teaching is an art, and a very noble art; only those who are born with the gift of imparting knowledge can hope ever to become successful in its practice.

Cut and dried "systems" of teaching rigidly applied are worse than useless, for they are based on the assumption that what will suit one human being will inevitably suit all human beings. Systems are useful only so far as they are elastic and adaptable; if they can be applied in a hundred different ways in order to meet the requirements of a hundred different people well and good, but otherwise they are merely a species of machinery.—(GERALD CUMBERLAND in *Musical Opinion.*)

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GUITAR MAKERS.

OF the so-called "lyric" instruments, that which rightfully claims our respect for its age, its associations, and its history, is undoubtedly the Guitar. To the work of the skilled craftsmen of a hundred years ago, practically nothing has been altered to the present day as regards line of construction or design, and the nearer we can approach to the tonal quality of their productions, the better the modern Guitars are approved.

Poets have immortalized the "instrument of romance," musicians have left legacies of their affection for its worth, and we to-day can handle and draw melody from identically the same source of inspiration. In this respect, neither Mandoline nor Banjo can claim equality, for although the former need yield nothing as regards age, the existing examples handed down would not—owing to the natural effect of time on delicate construction—be expected to stand the test of comparison with a concert Mandoline of to-day in either volume or tone. Of course, the Banjo as we know it, was non-existent a century ago, and we might go further and say that it is improbable that (with the exception perhaps of the necks), these will be available for use a hundred years hence.

With the Guitar, however—as with the Violin—ordinary care can preserve for generations to come, and herein is a reason for the appreciation shown to-day for the works of the old masters, and the fact that there *is* a steady demand, notwithstanding the oft repeated assertion to the contrary.

The following list gives the names of many of the best known makers. It does not pretend to be complete, and in many cases we have no details of time or place authenticated. In some cases the most familiar type of Guitar is added. The names of several firms are also given who were not makers but importers. These have the word "*labelled*" to signify that the "label" of the particular house is inserted. The custom was for instruments to be either made or imported specially for the individual firm, who thus issued a practical guarantee of its genuineness and value. Many of the first-class makers were glad to avail themselves of this method of adding to their business.

Aldric, (Paris), 1788-1840. Maple with ivory edging round soundhole and ribs.

Aubert, (Troyes), 1789.

Aubrey, Maire, (Paris). 1840. Rosewood. Ivory edging on back and front.

Battista, Giovanni (Naples), 17—.

Bergonzi, Carlo (Cremona), 1780-1820.

Bindernagel, (Gotha), 1745-1804.

Blanchard, François, (Mirecourt).

Boosey & Co., (London), (*Labelled*). Some of these Guitars were specially selected by Madame Sidney Pratten and the labels signed by her.

Boullangier, (London).

Brown, Anthony, (London), 1855. A celebrated maker.

Brown, John, (London), 1800. Rosewood with pearl inlay round soundhole and edge.

Brugere, Charles Joseph, (Mirecourt).

Campion, 1823. Mahogany with ebony and mother o' pearl ornamentation.

Carcassi, (Florence), 1735-1758.

Castellani, Luigi, (Florence), 1830-1884. Exceedingly fine tone.

Castellani, Pietro, (Florence), 1780-1820.

Castro Sebastian.

Chappell, (London), (*Labelled*).

Coelpo, Joze Terreira, (Lisbon).

Coffe-Goquette, (Mirecourt), 1834. Tastefully ornamented and have excellent tone.

Consineau, Georges, (Paris), 1788-1824.

Correa, Manoel, (Almeida), 1600.

Davis, R. & W., (London), 1818-1846. Rosewood. Ivory edging. Also used sycamore and satinwood, with ebony and ivory inlays.

De Blosy, Nicola, (Naples), 1793.

Delaborne, (Paris), 1819-1823.

Delephanque, Gerard, (Lille), 1760-1788. Magnificent instruments, profusely inlaid with tortoiseshell, mother o' pearl and ivory.

Duck (Bath), (*Labelled*). Bird's eye maple. Ivory edging and purfling.

Flac, Phillippe, (Lyons), 1532.

Fleury, Benoist, (Paris), 1751-1791.

Garcia. One of the best known Spanish makers.

Gennaro, (Naples), 1785-1820. Very beautiful Guitars inlaid with mother o' pearl and ivory.

Gerard, J. H., (of Soho Square—from Paris). Rosewood, elaborately inlaid.

Gibson Co., (Kalamazoo, U.S.A.). One of the best known of modern makers, of America.

Gouzales, Antonio, (Madrid), 1850. Sycamore, with pearl ornamentation round soundhole and borders.

Guadagnini, Carlo, (Torino), 1831. Mahogany. Inlaid round soundhole.

Guadagnini, Gaetano, (Torino), 1831. Rosewood. Rather small size.

Guadagnini, Gaveno. Maple with ebony neck.

Guelfi, Matteo, (Nervi), 1843.

Guerra, Jose Maria, (Cadiz), 1839. Rosewood body and neck. Elaborate pearl inlayings.

Guerrero, Juan, (Malaga), 175–.

Guillaume, (Paris), 1789.

Guterrez, Manuel (Sevilla) 1832. Rosewood body, inlaid table, mahogany neck.

Hecha, (Cadiz), 1852.

Helmer, Jehan (Lyons) 1568-1572.

Huel, (Rennes), 1845. Pupil of Lacote.

Jean, (Paris), 1667.

Johanning and Whatmore, (London), (*Labelled*).

Journet, H. J., (London), (*Labelled*)

Jusset. Finely figured bird's-eye maple, artistscally inlaid with pearl and ivory.

Lacote, (Paris), 1820-1854. Rosewood. Ebony neck and ivory purpling round soundhole and edges. Also made in the characteristic French style. One of the premier amongst the best Guitar makers.

Lambert, Jean Nicolas, (Paris), 1743-1785.

Lanie, Petit Jean, (Mirecourt). Bird's-eye maple with whalebone and ivory purfling. Artistic pearl design round soundhole.

Laprevotte, Etienne, (Paris), 1821-1856. Considered one of the best French makers.

Latour. Rosewood, very handsomely decorated on front and back edgings.

Laurent, N. Bird's eye maple. Purpled and inlaid round soundhole and edging.

Legros de la Neuville, Nicholas. 1823.

Le Jeune, (Paris). Dark Sycamore on the Spanish model.

Liebich, Ernst, (Breslau), 1816-1876.

Lullier, (Boulogne), 1838. Rosewood with purfled edging.

Martin. A modern American maker of repute.

Metzler & Son, (London). (*Labelled*).

Nicholas, Henry. Bird's eye maple edged with ivory. Very beautifully inlaid.

Otto, Jacob August. 1788-1830.

Pages, Josef. Rosewood.

Pages Juan. 1794. Rosewood. Also made 12-string Guitars.

Panormo, Louis, (London), 1829-1842. Originally a Violin maker, but later gave his sole attention to Guitars. He made from the designs of Ferdinand Sor the celebrated player. The majority of his Guitars were of rosewood, with mahogany neck and Baker machine, but some were of maple or satinwood back and ribs, with Ranee machine. This maker's work with those of Lacote and Roudhloff hold the highest rank in the estimation of players.

Panormo, George Lewis. Brother of the above. Very good instruments, but not equal to those of Louis Panormo.

Panormo, Vincenzo, (Paris and London), 1760-1813.

Perry, A., (Mirecourt), Elaborate inlayings on back, sides and round soundhole.

Pillement, Lete. Sycamore. Inlaid on fingerboard and head in addition to body.

Pons, (Paris). Sycamore. His instruments were rather shorter than the usual model.

Poole, (London). Rosewood body and fingerboard. Inlaid with decorated pearl work round edging of front and back, bridge and soundhole.

Recio, Jose, (Cadiz).

Roudhloff, F. A German workman settled in England. Rosewood handsomely inlaid. His Guitars are famed for their powerful tone.

Saunier, Edmond, (Bordeaux and Paris), 1754-1783. Very beautiful work.

Scarampella, Angelo, (Brescia), 1872.

Scarampella, Paolo, (Venice), 1823-1870.

Searles, Geo. Built on the best Panormo model. Sycamore, with rosewood fingerboard and ivory frets.

Sellas, Georgio, (alla Stella in Venetia), 1627. A ten-stringed Guitar by this maker was sold for £80 at auction in Dec., 1909. It was fully described in "*Keynotes*" of the following month.

Sellas, Matteo, (Venice), 1630-1640.

Straad, Caspar, (Prague), 1781-1795.

Stradivarius, Antonio, (Cremona), 1667-1737. One of this master's Guitars is in the Paris Conservatoire collection.

Tarese, (Paris).

Targhetta, (Brescia), 16th Century.

Testore, Paolo Antonio, (Milan). Amongst the most beautiful Guitars known.

Thibout, Jacques Pierre, (Paris), 1796-1856. Rosewood, purfled.

Tielke, Joachim, (Hamburg), 1592. Marvels of richness of design and workmanship.

Turner, John Alvey, (Cornhill, Leadenhall Street, Crosby Hall and Oxford Street, London (*labelled*).

Vassalo. Maple, handsomely decorated.

Ventura. Sycamore body and ribs.

Vinaccia, Gaetano and Gennaro, (Naples), 1776.

Vinaccia, Giovanni and Vincenzo, (Naples), 1765-1785.

Voboam, (Paris), 1673-1734.

ORCHESTRAL ARRANGEMENTS.

A CORRESPONDENT writes:—"I was much interested in your reply this month on a question as to orchestral parts for our instruments, and I do hope that some agreement will be come to in the near future. Here it seems the matter largely depends on the particular fancy of a teacher and his following, and this again seems to be influenced by the maker he favors for his instruments. America is much more speculative in this direction than we appear to be, but, on the other hand, a perusal of the catalogues published there shows that a large proportion of the numbers listed are arrangements which cannot be used here. Even a superficial knowledge of copyrights will be sufficient to act as a caution to British conductors. This is most unfortunate from our point of view, because every arranged part of any such protected work is practically a piracy, so far as we in Britain are concerned, and the possibility of unpleasant results from such becoming known must prevent teachers here handling such copies, and, of course, including them in their programmes would only be attended by great risk, as a plea of ignorance would carry little weight and reflect on the knowledge of the user. The only safeguard is for conductors here to purchase parts which have been published in this country—unless they can be assured that the arrangements are quite 'safe.'

"As to the parts themselves there is a wide difference of opinion. Some American publishers include Bass Mandola, others omit it. Most add a 3rd Mandoline, and all seem to employ Flute and 'Cello, in addition to 1st and 2nd Mandolines, Tenor Mandola, Mandocello and Guitar, and Piano accompaniment. Our contention is that the Flute, 'Cello and Pianoforte have nothing in common with a Mandoline orchestra, and whilst we are in agreement as to the value of a double Bass—the Mandolone as it should be called—there are practically very few in actual existence or use. At the other extreme is the 'Piccolo Mandoline,' which is hardly likely to be considered seriously, any more so than a 'Piccolo Violin' would be in a string band.

It seems to really resolve itself into a matter of public interest. If teachers find their connection large enough to warrant forming an orchestra, the division of parts is merely a matter of arrangement amongst themselves and according to their ability. If teachers cannot assure themselves that their pupils are sufficiently strong for concerted work, they will have no requirement for part music. The coming season should decide these points as far as individual cases go, but meanwhile our journals might ventilate the subject very profitably. If we could hear the opinion of all sides we should be bound to learn something of advantage to all."

COLOUR MUSIC.

By HAVELOCK MASON.

YEARS and years ago the writer remembers seeing a book on "Harmonies of Tones and Colours"—very learnedly worded and copiously illustrated with colour schemes. It was not a new book then, and has probably by this time run out of copyright. Excepting that the note "C" natural appeared in brilliant *red*, and "F" a deep *blue* (which was afterwards impressed on my mind by the fact that Harp strings of those notes are so coloured), further recollection of the contents is obscure.

The idea of a connection between sound and colour must be old enough, and even a material substance has not infrequently aided an illustration, as in an instance recently when the full round quality of a baritone's voice was said to suggest a "rich brown velvet." A gifted blind vocalist wrote me recently that to her the tone of the Mandoline suggested the colour she knew in her mind as *green*.

There is probably more than mere association with the senses and colours when we speak of a "warm" purple or a "cold" blue.

We all know also how the transposition of a composition from one key to another will materially affect the impression it gives, just as we recognise brilliancy, joy or sadness seem best conveyed in certain keys.

From *The Music Trades* is extracted the following description of a simple piece of colour music given by Professor A. Wallace Rimington, of King's College, London, who has invented several complicated instruments by whose means he gave colour lectures, throwing upon a screen a succession of coloured lights that form a correspondence to harmony, chords, rhythms and phrasing, the effect of which is described as being even more delicate and marvellous than that of hearing actual musical compositions.

"Imagine a darkened concert room. At one end there is a large screen of white drapery in folds, surrounded with black and framed by two bands of pure white light. Upon this we will suppose, as an example of a simple color composition, that there appears the faintest possible flush of rose color, which very gradually fades away while we are enjoying its purity and subtlety of tint, and we return to darkness. Then, with an interval it is repeated in three successive phases, the last of which is stronger and more prolonged.

"While it is still lingering upon the screen a rapid series of touches of pale lavender notes of color begin to flit across it, gradually strengthening into deep violet. This again becomes shot with amethyst, and afterwards changing gradually into a broken tint of ruby, gives a return to the warmer tones of the opening passage.

"A delicate primrose now appears, and with little runs and flushes of pulsation leads through several passages of indescribable cinnamon color to deep topaz. Then suddenly interweavings of strange green and peacock blue, with now and then a touch of pure white, make us seem to feel the tremulousness of the Mediterranean on a breezy day, and as the colour deepens there are harmonies of violet and blue green which recall its waves under a Tramontana sky. More and more powerful they grow and the eye revels in the depth and magnificence of the color as the executant strikes chord after chord among the bass notes of the instrument.

"Then suddenly the screen is again dark and there is only a rhythmic and echoing beat of the dying color upon it. At last this disappears also, and there is another silent pause, then one hesitating tint of faded rose as at the opening of the composition."

Referring again to the impression of colour conveyed by music, Miss Eva Longbottom, who has been blind from birth, and whose article on "Ear Training in Musical Education" appeared in "KEYNOTES" two years ago, recently contributed a paper to "*Light*," in which she writes:—"I am now able, despite my blindness, to distinguish a variety of colours through the medium of music, and I hope by careful training and concentration to render my mental vision yet more perfect.

"In dealing with individual colours it will be best to speak of the one having the slowest vibration, viz., red. This colour is best seen when one listens to a contralto vocalist, particularly when she sings notes belonging to the chest register. It is apt soon to grow tiring, and a more restful one is welcomed with delight.

"The sensation my eyes receive when red is presented to them reminds one very forcibly of what is felt when one basks unduly in the warm sunshine. To convey red it is best to play or sing notes strongly leaning towards the deeper side in a perfectly legato style. The next best colour to study is one having very high and rapid vibrations, viz., violet. This colour I find deeply interesting and pleasing. It is peculiar to the Violin and Pianoforte, and also to soprano and tenor voices. . . . . There are very strong elements of that devotional colour known as blue to be found in the medium registers of most instruments."

It is a subject which cannot but appeal strongly to the musical instinct, especially when it is recognised that those to whom the privileges of sight or hearing have been denied may, by training and by development, participate in the enjoyment of the works of artist and composer.

FERDINAND SOR.

A short Biographical Sketch by
FRANK MOTT HARRISON, B.Mus.

FERDINAND SOR is stated by some authorities to have been born on February 14th, 1778, at Madrid; others give Barcelona as the place of his birth, and February 6th, 1780, as the date. The latter is probably correct, as it is known that he received his education at a monastery in Barcelona. From childhood he showed considerable aptitude for music, and his abilities were highly cultivated. He possessed great talent for the art, and became a proficient performer upon the Violin and Violoncello. His fascination for the Guitar, however, led him to discard to an extent these instruments. So proficient was he in Guitar playing that he astonished the principal professors of the day when he was but sixteen years of age. His determined will to investigate every difficulty often led him into trouble with his *maestri*, who found in their youthful pupil one from whom much could be learned by themselves.

Sor's powers of composition were not neglected. At the age of seventeen he composed an opera, "Telémaco," which was successfully produced in the theatre at Barcelona. He afterwards lived in Madrid, where he wrote many works; and later on we find him residing in Paris, in which city he was cordially received, and his extraordinary skill in Guitar playing was much admired and appreciated by such eminent musicians as Cherubini, Mehul and Berton.

Sor became the first guitarist of the age, and was enthusiastically received throughout Europe. He achieved great successes in St. Petersburg, Moscow and other cities.

It was during the Napoleonic invasion that Ferdinand Sor fled from Spain to seek refuge in England, and in 1809 he established himself in London as virtuoso and teacher. Prior to Sor's advent in this country the Spanish Guitar was scarcely known; its precursor was the old Citra, an instrument of very inferior capabilities. The *elite* of society greeted the Guitar with unbounded enthusiasm—its music presented a new phase in tonal art, such as had not been heard before—and its study afforded a pleasant relief to the tedium of fashionable life; while its outline—the true line of beauty—added further grace to feminine posture.

Sor's successes actually brought many other professors from the Continent to London, and Guitar playing became firmly established in this country. It is for the introduction of this charming instrument that England owes her gratitude to this Spanish refugee.

Ferdinand Sor's precise nature actuated his desire to perfect the art of Guitar making as much as possible. He found in London an artist—Panormo—whose skill in violin making was world renowned, who could carry out his ideas. The now famous Panormo Guitars owe their existence to Sor, who furnished models for their construction. The eminent Guitar maker Lacote, of Paris, also made a great many instruments under Sor's supervision, some of which have a second sounding board. Madame Sidney Pratten, the esteemed virtuosa, possessed a very fine specimen by this maker which formerly belonged to Sor.

Sor's virtuosity must indeed have been great: he is the only guitarist recorded who has ever performed at the London Philharmonic Concerts. He appeared at one of the Society's Concerts in the season of 1817, playing a Concertante for the Guitar, and "astonished the audience by his unrivalled execution."

Ferdinand Sor was a prolific composer for the Guitar. His works include: The "Method," numerous studies, divertimenti, fantasias, sonatas, variations, &c., &c., many of which are still published by Simrock, of Berlin. His other compositions consist of vocal and instrumental (operas, pianoforte, &c.) music. He was also a consummate master of vocal art, and his manuscript of a clever and exhaustive treatise upon singing—written apparently for a favorite pupil—was in the possession of Madame Sidney Pratten. It was written in French, and has probably never been printed.

After proclaiming the true art of Guitar playing throughout Europe, Ferdinand Sor took up his abode in Paris, in 1828, and there, after a lingering illness, he died on July 8th, 1839.

The Estudiantina Española, "La Corona"—Senor Obregon's Company of Mandolinists and Guitarists—is now in its third year, and securing a goodly share of engagements for garden parties and social entertainments. A distinguished company at Wrotham on June 28th gave every token of appreciation, and Senor Obregon has received some gratifying testimonials during the season. He has been appearing as soloist at several important theatrical productions lately—notably for Sir J. Forbes Robertson in "Mice and Men," and in Sir H. Beerbohm Tree's Shakespearean Festival—"Merchant of Venice"—and is now playing for the third month in the "Revue" at the Empire Theatre, as Mandolinist in a Dance Episode by Mme. Kysaght, the celebrated Russian *première de ballet*.

⁂ ⁂ ⁂

To A. D. (TUNBRIDGE WELLS).—Some notes in this issue will doubtless prove of use in the information you are seeking. If you will let us know of any particular details you require we can probably trace them without difficulty.

LEGER LINES.

Is it possible to play 672 notes per minute, scales, &c., on the Banjo, was a question asked of an exchange, which gave as answer :—

"It would no doubt be possible to play at this rate of speed for a short time, but it would require a very fine development of both hands to keep it up very long. This is at the rate of about eleven notes to the second. In giving an off-hand opinion I should say that this rate of speed could be maintained considerably better with the pick than with the fingers."

⁘ ⁘ ⁘

We have enquired from two of our "lightning" experts and are awaiting the result of their tests on the subject.

⁘ ⁘ ⁘

The latest development of the clef reading agitation in U.S.A., now appears to discard the use of any signature but the treble, and to indicate the "pitch" of the instrument written for by adding one or more dashes through the loop of the clef sign—one dash for those which sound an octave lower than the music appears to be (such as Banjo and Guitar), and two dashes for those sounding two octaves lower (Mandocello and Bass).

⁘ ⁘ ⁘

We notice the chart printed in illustration, however, only shows the Banjo "C" notation to be an octave below its music—that in the American (A) notation has *no* dash, and would therefore be presumed to sound the same pitch as music for a Mandoline. This is possibly an oversight on the part of its designer.

⁘ ⁘ ⁘

At the recently held British Music Trades' Convention at Buxton, Dr. C. W. Pearce remarked that "the study of music had a considerable educational value, and the time was not far distant when the State would require that it should take a place on the national curriculum. Art, in its best and noblest sense, was a help towards the attainment of that happiness which was reached only when a man found himself in harmony with his spiritual instincts and physical surroundings, and to place music in its right position the trade and profession must go hand in hand."

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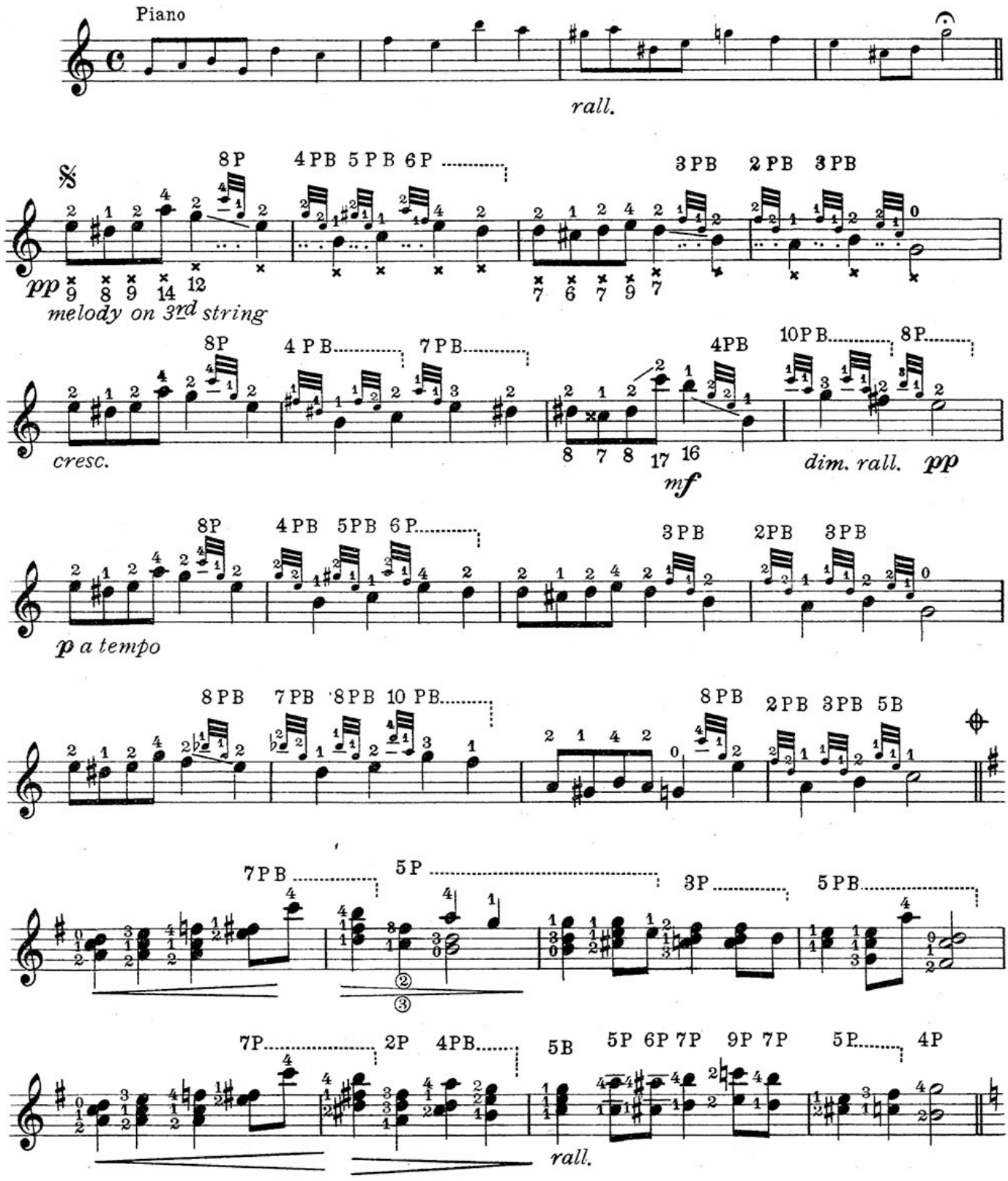

8P
4PB
5PB
6P
3PB
2PB 3PB
pp
melody on 3rd string
cresc.
4PB
7PB
10PB
8P
dim. e rall.
mf
p a tempo
8PB
7PB
2PB
5P
9P
7P
5PB
12P
14P
10P
12P 9P
10 PB
6 PB
3PB
D.S. 𝄋 al ⊕ then Coda
Coda
pp dim. rall.
ppp

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THE BANJEAURINE IN THE BANJO, MANDOLINE & GUITAR ORCHESTRA.

By THOS. J. ARMSTRONG.

THE following extract appeared in an article published some few years ago, but the fact that the writer's name is—we are glad to say—held in equal respect at the present day by reason of his extensive knowledge of the subject of orchestration, combined with the widening interest in the formation of Banjo Bands is sufficient introduction.—ED.

"We find it a difficult matter to meet two different organizations having the same instruments and the same number of members. One Banjo club may consist of five members, each man playing a regular Banjo, and another club may have the same number of men, but two of them have Banjeaurines, two have regular Banjos and one a Guitar. The club that has five regular Banjos will not sound so well as the club made up of two Banjeaurines, two Banjos and Guitar; but these five young men wanted to form a club, and as each one already owned a Banjo the club was organized at once. Such a club will also have considerable difficulty in obtaining suitable music, for the best they could do would be to render publications issued in duet form.

The modern Banjo club sprang into existence when Stewart invented his Banjeaurine. All previous attempts to establish a Banjo orchestra were dismal failures; and all subsequent attempts to organize one without Banjeaurines have had very little success—musically. The Banjeaurine is the *Violin* of a Banjo orchestra, and music for such organizations cannot be properly rendered unless the club contains, at least, one of these instruments. Omit the Banjeaurine and it is like discarding the Violin in our theatrical or concert orchestras. It contains the principal melodies in all publications for Banjo, Mandolin and Guitar combinations, and all other instruments which the club may add are for embellishments to those melodies and harmonizing the same. Its third string is tuned to the middle C on Piano.

First and second Banjos tune their third strings to G below this middle C on Piano.

Piccolo Banjos tune an octave higher than first or second Banjos.

Bass or 'Cello Banjos tune an octave lower than first or second Banjos.

Mandolins and Guitars tune their A to A on the Piano.

In tuning without Piano it is best to tune Mandolins and Guitars first. After getting these in unison, tune the third strings of first and second Banjos in unison with the third string of Guitar. Then tune Piccolo Banjo an octave higher than first Banjo. Then tune the Banjeaurine. Its open first, second and third strings must sound the same as the first, second and third strings at the fifth fret on first Banjo.

In describing the above tuning it is, of course, supposed that if the performer gets the proper pitch for one string he can tune all other strings on his instrument. It will be noticed in the above tuning that the Banjeaurine plays in different keys from all other instruments in the Banjo orchestra. When its part is written in G *major*, the regular Banjos play in C *major*. When it plays in D *major*, the regular Banjos are in G *major*. The reason of this state of affairs is on account of its high tuning. It is tuned a *fourth* higher than the regular Banjos, and, naturally, its music must be placed in keys a *fourth* lower than the regular Banjos.

The following will be found very useful for forming duets, trios, etc., out of all publications for Banjo clubs. All of these different combinations can be used with advantage by young clubs, whose membership and instruments are limited:—

DUETS

Banjeaurine Second Banjo	Banjeaurine Guitar

TRIOS

Banjeaurine Second Banjo First Banjo	Banjeaurine Guitar First Banjo	Banjeaurine Mandolin Guitar	Banjeaurine Mandolin Second Banjo

QUARTETTES

Banjeaurine Guitar First Banjo Second Banjo	Banjeaurine Mandolin Guitar Second Banjo	Banjeaurine Mandolin First Banjo Guitar	Banjeaurine Piccolo Banjo Guitar 1st or 2nd Banjo

QUINTETTES

2 Banjeaurines 1 Guitar 1 First Banjo 1 Second Banjo	1 Banjeaurine 1 Mandolin 1 First Banjo 1 Guitar 1 Second Banjo	1 Banjeaurine 1 Piccolo Banjo 1 First Banjo 1 Guitar 1 Second Banjo
2 Banjeaurines 1 Mandolin 1 Guitar 1 Second Banjo	2 Banjeaurines 1 First Banjo 1 Guitar 1 Second Banjo	2 Banjeaurines 1 First Banjo 2 Guitars

SEXTETTES

2 Banjeaurines 1 First Banjo 2 Guitars 1 Second Banjo	2 Banjeaurines 1 Mandolin 1 First Banjo 2 Guitars	2 Banjeaurines 1 First Banjo 3 Guitars
2 Banjeaurines 1 First Banjo 1 Piccolo Banjo 2 Guitars	2 Banjeaurines 1 Mandolin 1 First Banjo 1 Guitar 1 Second Banjo	2 Banjeaurines 2 First Banjos 2 Guitars

SEPTETTES

3 Banjeaurines 1 First Banjo 1 Second Banjo 1 Mandolin 1 Guitar	2 Banjeaurines 1 First Banjo 1 Second Banjo 1 Mandolin 2 Guitars	3 Banjeaurines 1 First Banjo 1 Second Banjo 1 Piccolo Banjo 1 Guitar
2 Banjeaurines 1 First Banjo 1 Mandolin 3 Guitars	3 Banjeaurines 1 First Banjo 3 Guitars	2 Banjeaurines 2 First Banjos 1 Second Banjo 2 Guitars

OCTETTES

3 Banjeaurines	3 Banjeaurines	3 Banjeaurines
1 First Banjo	1 First Banjo	1 First Banjo
1 Second Banjo	1 Mandolin	1 Piccolo Banjo
2 Guitars	2 Guitars	1 Second Banjo
1 Bass Banjo	1 Bass Banjo	2 Guitars
3 Banjeaurines	3 Banjeaurines	3 Banjeaurines
2 First Banjos	1 First Banjo	2 Mandolins
3 Guitars	1 Piccolo Banjo	3 Guitars
	2 Second Banjos	
	1 Guitar	

The above are some of the agreeable combinations that can be used for the Banjo orchestra. Many more could be made, but it is unnecessary. Enough has been given to guide the young club in making up its members. It will be seen that it is not a good plan to have too many second Banjos in a small club. It would not sound very well to have three second Banjos in a club of six members. If the printed parts for second Banjos are printed in the "*divided accompaniment*" form, with bass Banjo playing all bass notes, it is a different matter. In all such cases the harmony is taken by the second Banjos on their lower strings, and all bass notes are given to the bass or 'cello Banjo.

This is vastly superior to our present mode of writing second Banjo parts, with both bass and harmony for the same instrument. But there is no alternative for a publisher of Banjo music. Young clubs must be encouraged, and as very few of them possess a bass Banjo, a second Banjo part is published having both bass notes and chords for the accompaniment. This is wrong, because the harmonies being taken on the high strings of the second Banjo, are too high and brilliant for accompaniments, sometimes completely hiding the principal melody of a composition. This is vividly illustrated when a second Banjo player uses too much force and plays too loudly.

When the accompaniment is written in the divided form, as mentioned above, this difficulty disappears. The Bass Banjo then takes all bass notes one octave lower than second Banjo, and the harmonies belonging to the accompaniment are played on the lower strings of second Banjo.

The Guitar, on account of its low basses, makes a fine accompaniment for the club. The bass and harmonies are far better on the Guitar than on the regular Banjo. It is well for all young clubs to remember this, and use Guitars for seconds instead of Banjos, if possible."

CONCERTS.

CHELTENHAM.—At a concert held at the King's Hall, on May 30th, in aid of St. Gregory's Cricket Club, Messrs. Yeates and Mackay played a Zither-Banjo duet, "Banjo Oddity" (*Morley*), with "Mister Jollyboy" as an encore.

TUNBRIDGE WELLS.—On Saturday, May 31st, Mr. A. E. Sutton secured a large audience at the Pump Room to a Mandoline Recital—the third of a similar character which he has given to stimulate the cult of the instrument in his district. On this occasion Mr. Seth Weeks was the soloist engaged, and his contributions to the programme received every acknowledgment of approval. A selection from "Il Trovatore," a "Polka Caprice" and a Gavotte ("Laburnum") of his own were each encored, and further numbers added in response. Messrs. H. G. Blagrove and A. E. Sutton gave Banjo duets—"Handy Jack" and "Minuet," and had to give encore numbers for each. A Mandoline quartette (Miss King, 1st Mandoline; Miss Hayward, 2nd Mandoline; Mr. A. E. Sutton, Tenor Mandola; Mr. H. G. Blagrove, Mandocello) played "A Fragment" by Franz Abt, which evoked much applause, and a response for another item was given in "Simple Aveu," also charmingly rendered. The Tunbridge Wells Mandoline and Guitar Band—consisting of 4 First Mandolines, 5 Second Mandolines, 2 Tenor Mandolas, 2 Mandocellos, 5 Guitars, a Bass Mandola and Contra Bass (Mandolone)—proved highly successful in a number of selections—"Carmen," "Cavalleria Rusticana," "La Fontaine" and several other numbers being nearly all redemanded. A highly successful matinee in every way.

⁘ ⁘ ⁘

Olly Oakley's Humoresks during this month are at Southsea (Clarence Pier), July 1st; Canterbury, 7th; Falmouth, 14th; Barry Island, 21st; Norwich (Pageant Gardens), 28th.

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THE PALLADIUM MINSTRELS.—The provincial tour of the "A" Company finished at Bolton on June 28th, after a phenomenal week's returns, in face of the fact that the week preceding the annual "Wakes" is generally a bad one for entertainments of every kind. The company is presumably "resting" for the well-earned summer vacation after the strenuous work done since their opening last December. When it is remembered that at many of the large cities they gave 18 performances a week, besides attending necessary rehearsals, the prospect of a holiday sounds acceptable. But with the professional aversion to being unemployed a number at least of the Banjoists are already filling engagements elsewhere. Joe Morley is back in London, where his long absence will require some considerably making up. Messrs. Morris & Bassett appear together as Banjo duettists, and have secured several important bookings at London halls. Vero Berrie has an engagement with Will C. Pepper's White Coons, at Ilfracombe, Caselli opens at Torquay, and Chas. Page (with Mrs. Page), joins Medley Barrett for a tour of 8 weeks in Ireland. The Palladium Company is made up again in August. The "B" company have been working the London and Suburban halls since Christmas, with the exception of the last week in June at Wolverhampton, where record business was reported. "Banjo Oddity" and "Contrabandista" have been Joe Morley's solos for the past few weeks, and have had tremendous encores every time.

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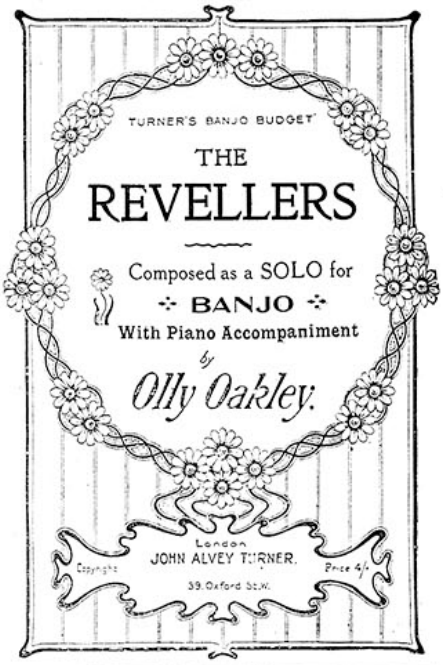

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,,	No. 571	"RIMEMBRANZE VALSES" -	*B. Persichini*
,,	No. 580	"BERCEUSE" - - -	*Francis Böhr*

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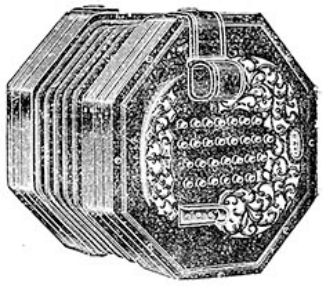

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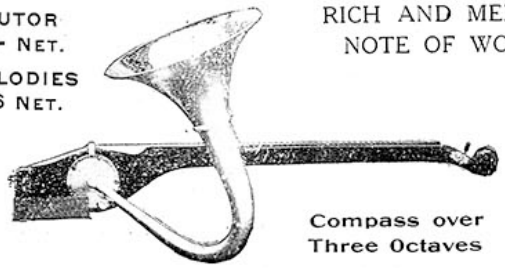

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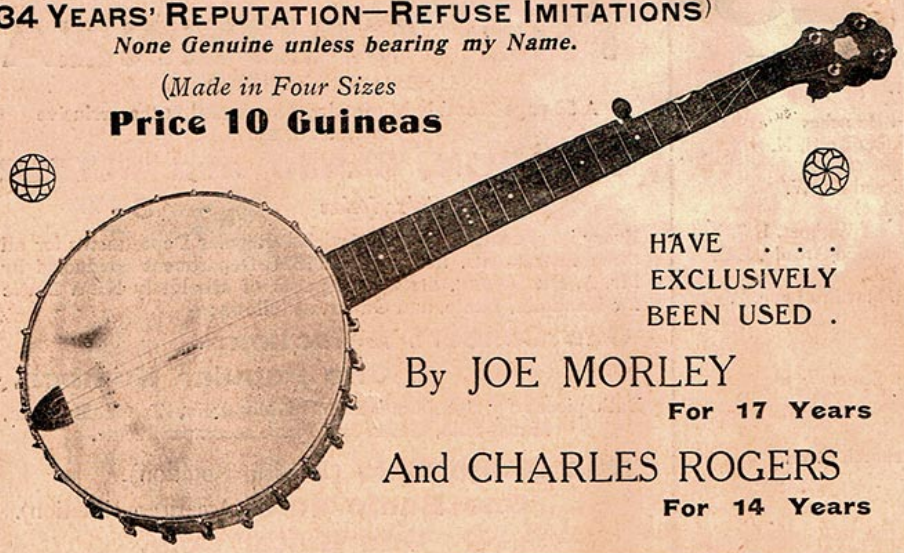

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